

## OLD HOOP SKIRTS.

Historic Fancies in the Fashion of Dress Expansion.

The Truth About the Farthingale, Hoop Skirt and Crinoline of the Ladies and the Trunk Hose of the Men.

(Special Letter.)

Just at this time, with all the talking and writing about the suggested revival of the fashion of distended skirts in connection with the costuming of the fair sex, there is a great confusion of farthingale, hoops and crinoline, and a pretty general misunderstanding of the close similarity, and yet entire distinctness of these three fashions.

Their effects were similar enough to warrant this confusion, but they were produced in ways as different as the times to which they belonged were remote from each other.

The oldest of these three freaks of fashion is the farthingale, which is generally admitted to have had its beginning in Spain, and to have been introduced in England by Queen Mary as a compliment to her Spanish consort, Philip II. We know that the Catalonian women of Spain were leaders of the fashion of wearing the distended petticoat, securing the desired shape of expansion by means of wire hoops, but it is doubtful if they are entitled to the credit of inventing the farthingale.

In England, as early as the reign of Richard, in the fourteenth century, the ladies, not content with the contour nature had bestowed upon them, began stuffing and padding their petticoats at the hips, so that the dress stood out much in the shape produced by the farthingale of a later period. This seems to have been the beginning of a fashion that came into full vigor a hundred years later and continued, almost without interruption, but of course with modifications, until the edict of George IV. banished hoop and farthingale from England.



QUEEN BESS.

The house of Tudor was given to extravagance in all features of dress. Henry VIII. encouraged extremes, Mary brought the farthingale to its height of popularity and Elizabeth, in spite of her hatred of everything Spanish, maintained the ruff and farthingale to the end of her reign, dying with three thousand costumes in her wardrobe.

And the name of the farthingale is veritable, derived from *vertu-garde*, the French for virtue-guardian. It was made of wire, shaped to set upon the hips, a sort of bustle that went all the way round, and the dress fell over it and hung straight down, as shown in the accompanying picture of Queen Elizabeth, where she appears in ruff, stomacher and farthingale. It was not until many years after her death that the hoop came into use to inflate the drapery below the farthingale. It is said the ladies at first found the fashion inconvenient and unpleasant, but they remembered the adage: "One must suffer to be beautiful." So as the reign advanced the farthingale puffed out more and more over the hips, and the ruff about the neck grew more wide—extending to keep the dress company.

But the fashions of the Tudors were objects of reform during the Cromwellian supremacy, so that little was seen or known of ruff and farthingale up to the time of James II. They then revived, and along with them came the hoop, and for many years they reigned supreme, so that the fashion plates of those days contain groups of ladies, some in farthingale, some in hoops and

One of the extremes of this period is illustrated in the Velasquez painting of Infanta Maria, of Spain, a photographic reproduction of which is presented here. Of this young queen it is remarked: "She was an attractive princess in spite of the most hideous costume ever invented."

It was humorously remarked that the reign of the hoop portended the downfall of the French king as the reign of its ancestor the farthingale preceded the ruin of the Spanish monarchy.

During the reign of George I. the hoop underwent important changes, accompanied by abbreviations of the dress above and below, until the whole kingdom was scandalized. This was the climax of the storm before the atmosphere was cleared by the edict of George IV., who, with his famed good taste in all things relating to the toilette, banished hoop and farthingale as both being "cumbersome and inelegant." But he could not control it beyond his reign. A writer of the period says: "The opinion of so good a judge as King George sealed their death warrant, and they disappeared never, we may hope, to return, at least among the British fair, though anti-hoopists have had cause to tremble lately lest it should resume its place in the wardrobe of modern fashionables, for a certain crinoline, or horsehair jupe, has recently astonished the world by its marked resemblance to its ancestor of famous memory."



INFANTA MARIA.

The crinoline was a petticoat woven of horsehair, and so stiff that it answered the purpose of the hoop. But it was expensive, and the expansion fashion coming again into vogue the hoops of the middle of this century came as an economical substitute.

There was a time in the past when the men vied with the ladies in the extravagance of dress, and the oddities of their costumes at different periods of history are familiar to all. But few know that they once imitated the ladies in the farthingale fashion, and that the historic "trunk hose" is but an affection of that costume of the fair sex.

The trunk hose came into vogue during the reign of James I., and some of the men used to stuff them so at the top with rags and other things as to extend them in compass in rivalry with the enormous and stately farthingale of the ladies. To so great an extent was this expansion about the hips of the men carried that had they donned the



TRUNK HOSE OF THE MEN.

dress of their wives they would have appeared much like them. Later the style disappeared, but in the reign of James II., when the hoops returned, after the protectorate, one writer remarked: "If men also adopt the old fashion of trunk hose, a man and wife would fill a whole pew in church." We have the fashion in the paintings of Raleigh, Bacon, Drake, Fairfax, Villiers and others. It never revived, but when the hoop was at the zenith of its influence the men could not resist the extravagance, so that during the first of the Georges they changed the doublet for a coat with tails, and expanded these with wires to rival the hoop petticoat, and this fashion remained a favorite with the men until the good sense of George IV. dismissed it with the hoop of the ladies.

GEORGE S. McDOWELL.

A Scottish King's Park.

A novel idea for a park was that of King James V., of Scotland, who founded the palace of Holyrood about 1529, by building a house to reside in, with a circular turret at each angle. To accommodate himself with a park King James enclosed a large tract of ground in the neighborhood of this palace with a stout wall about three miles in circumference, which, as Maitland says, in his "History of Edinburgh," "is nowhere to be paralleled; for, instead of trees and thickets for cover, which other parks abound with, I could not, after the strictest search, discover one tree therein, in lieu whereof, it is supplied with huge rocks and vast declivities, which furnish the Edinburghers with the best of stones to pave their streets withal; as do the other parts of the said park yield good pasturage and meadow grounds, with considerable spots of arable land." Two hundred years after, however, the level portion was covered with magnificent oaks.—Garden and Forest.

Costume Slang.

A paper before us says that Mrs. Blank was "gowned in mauve silk." We are not informed, however, whether Mrs. Jones was petticoated in cern, and we are all left in the dark as to whether or not Mrs. Smith was hatted in cream color. While he was about it the writer should have told us that Mr. Snobb was caned in malacca, that Mr. Dudeleigh was ringed in sapphire, and that Mr. Dash was evening dressed in broadcloth garnished with satin.—Boston Transcript.

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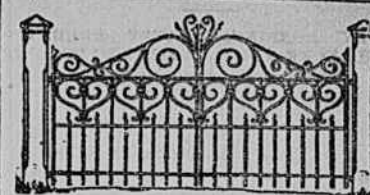
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2:53 8:43 Philip's Switch. Ar. 10:37 4:47

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3:03 8:53 Mendota. Ar. 10:27 4:37

3:19 9:09 Mace Springs. Ar. 10:11 4:31

3:31 9:21 Hilton's. Ar. 9:59 4:09

3:39 9:29 Nottingham's. Ar. 9:51 4:01

3:45 9:35 Moccasin Gap. Ar. 9:45 3:55

3:50 9:40 Gate City. Ar. 9:40 3:50

4:00 9:50 Marble Quarry. Ar. 9:29 3:40

4:10 10:00 Big Cut. Ar. 9:20 3:30

4:27 10:19 Spear's Ferry. Ar. 9:10 3:20